

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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PARSIFAL AND REDEMPTION.

(To the Editor of the "Musical World.")

DEAR SIR,—From Bayreuth to Birmingham—from *Parsifal* to *Redemption*—was a tremendous leap!—Many, confirmed Wagnerites as well as Gounodites, would probably aver that the respective works of the German and the French master should not be mentioned in the same breath. Still, it seems worthy of observation that their two most recent works have more in common, both generally and particularly, than one would have expected.

To speak generally: both are pervaded by a profoundly religious spirit; the Saviour is the protagonist of both—allegorically represented in the one, actually personified in the other. In both the "eloquence" is for the most part sustained by the orchestra rather than by the voice.

On this latter point I ask: Has not the immortal Mozart furnished a sufficient precedent for such a mode of procedure, though with him it appears to have been one rather of precept than of practice? In a letter, dated Mannheim, Nov. 12, 1778, Mozart wrote (I quote from Lady Wallace's translation):

"I have now something to say. I may perhaps make forty louis d'or here. To be sure, I should have to stay six weeks, or at most two months, in Mannheim. Seiler's company is here, who you no doubt already know by reputation. Herr von Dalberg is the director. He will not hear of my leaving this till I have written a duodrama* for him, and, indeed, I did not long hesitate, for I have often wished to write this style of drama. I forget if I wrote to you about it the first time that I was here. Twice at that time I saw a similar piece performed, which afforded me the greatest pleasure; in fact, nothing ever surprised me so much, for I had always imagined that a thing of this kind would make no effect. Of course you know that there is no singing in it, but merely recitative, to which the music is a sort of *obligato recitativo*. At intervals there is speaking while the music goes on, which produces the most striking effect. What I saw was Bender's *Medea*. He also wrote another, *Ariadne auf Naxos*, and both are truly admirable. You are aware that of all the Lutheran Capellmeisters Bender was always my favourite, and I like these two works of his so much that I constantly carry them about with me. Conceive my joy at now composing the very thing I so much wished! Do you know what my idea is? that most operatic recitatives should be treated in this way, and the recitative only occasionally sung when the words can be thoroughly expressed by the music."

From the above quotation it seems then that Mozart advocated even a *less musical* mode of procedure (as many would call it) than either Wagner or Gounod have adopted.

In reference to the monotonous (I use the word in its technical sense) manner in which Gounod has treated his recitatives and the homophonic character of many of his choruses, I would remark to those of his Birmingham critics whose minds seem to have been greatly exercised thereby, and who have credited him with extreme originality, that this is no new thing, and that, especially in the case of the choruses, an ample precedent is to be found in a series of motets by Gounod, published in Paris in his very early days, and reprinted some years ago by Novello & Co., as well as in the choral recitatives of Berlioz's *Romeo et Juliette*, and in Liszt's setting of the hymn, *Stabat Mater Speciosa*, in his oratorio, *Christus*.

Mention of Liszt reminds me that, by way of illustrating the doctrine of the Holy Trinity (in the last chorus of *The Redemption*), Gounod has made use of a long succession of tonic triads. With a similar aim, Liszt has done the same thing both in the *Credo* of his *Graner Mass* and in his *Dante Symphony*. I would ask, therefore: With which of the old ecclesiastical composers did the idea originate that the tonic triad is symbolical of perfection? This is a question to which I have never yet been able to get a definite answer.

Reverting to the particular points of agreement between *Parsifal* and *Redemption*, I confine myself to one—but that is a very remarkable one, and again involves a series of questions. For the Wehelaute (lamentations) in the Heilandsklage (Saviour's mourning) motive in *Parsifal*, as von Wolzogen has designated it, Wagner has made use of the following chromatic passage:—



In a similar situation, depicting Christ upon the Cross, Gounod accompanies the speech of the impenitent thief thus:—



And, again, when the Virgin Mother addresses her Son and Saviour, the following modification of the same theme is used:—



These three passages, it will be seen, are identical in their germ, though not in their outcome. Collusion between the two masters being impossible, the following questions suggest themselves:

(1). Has Wagner, as in the case of the Grail motive in *Parsifal*, for which he has adopted the well-known Dresden *Amen*, again appropriated an old ecclesiastical phrase, regarding it as common property? (2). Has Gounod done the same thing? (3) And if so, to whom did the passage originally belong?

Since writing the above, a further consideration of Gounod's fondness for exercising his ingenuity in harmonizing the chromatic scale, both ascending and descending, as instanced in other passages in the *Redemption* than those quoted, as well as in *Gallia*, has led me to suspect that after all, perhaps, I have been hunting on a wrong scent, and that the coincidence may be purely an accidental one. It is only, therefore, after some considerable hesitation that I send you the above rambling remarks, the determining point being a wish to elicit a reply to some of the queries suggested by them.—Yours, &c.,

C. A. B.

Sydenham, Sept. 29, 1882.

M. GOUNOD'S REDEMPTION.

Charles Françoise Gounod, like Joseph Haydn, is one of the few musicians who have been permitted to inscribe upon the pages of a life's history a complete artistic narrative. If it may not be claimed for him that he possesses the exuberant melodic flow of a Mozart, or the elegiac mind of a Chopin, he has at least been granted opportunities for demonstrating what can be done in a long career by a union of genius and industry. At the very threshold of life circumstances were favourable to him, as his very earliest surroundings were musical. To his mother, a pianist of no ordinary ability, he was indebted for thorough initiation in the rudiments of the art of which he was destined to become a brilliant exemplar. The ecclesiasticism with which he speaks when opportunity serves is also doubtless the result of early impressions. Indeed, so much did this at one time influence him that, seriously contemplating a novitiate, he for two years was an out-pupil of the Catholic Seminary. After gaining his Bachelor's degree at the Lycée, Gounod placed his name upon the books of the Paris Conservatoire in 1836, and the year following tried for the Prix de Rome with his cantata *Marie Stuart et Rizzio*. This obtained the second place, but the next competition resulted in his carrying off the coveted honour with his work *Ferdinand*. One of the privileges of the prize being facilities for a temporary residence in Rome for the purpose of studying the works of the older masters, advantage was at once taken, and the pages of

* Elsewhere in Mozart's correspondence spoken of as a monodrama and a melodramatic opera.

Palestrina and others occupied the attention of the young prizeholder. Returning in due course from the "Eternal City," he was offered and accepted the post of organist and choirmaster to the "Mission Etrangers," and it was during the earlier part of his tenure of this office that he underwent the theological training before alluded to. During the latter part of this decade—1840-1850—Gounod appears to have utilised most of his time in study, and the almost solitary production of *La Messe Solennelle* showed that his labours had not been in vain. Through the instrumentality of Mdme Viardot Garcia, Gounod became known to Dr. Hullah, and immediately discerning the ability of the author, the English musician took tangible steps to place four excerpts from the Mass before the public. To Dr Hullah and a British audience Gounod is indebted for the first real presentation to the world, and the memorable event happened at St Martin's Hall, London, January 15th, 1851. Opinions soon travelled across the channel, and a commission for an opera, *Sappho*, very speedily followed. Barely four months elapsed ere the MS. was ready for the Académie, and the creation of the principal part was undertaken by his steadfast friend, Viardot Garcia. In 1858 *La Médecin Malgre lui*, an opera comedy drawn from Molière's book, written for the Théâtre-Lyrique, did not do much to expedite a success slowly but surely coming, and it was reserved for *Faust* and *Marguerite* to enable him to reach the summit of the lyric pillar at one bound. Strange to say, though it created an extraordinary sensation, with Mielan-Carvalho as the heroine, it took the opera over four years to travel to the British Metropolis. It was not until nearly the end of the spring season of 1863 that a London impresario could be induced to mount the opera. We believe we are right in stating, on the authority of Dr Hullah himself, that the same kindly and genial sponsor of the four numbers of the *Messe Solennelle*, had no inconsiderable share in the persuasion which induced Mr Mapleson to put *Faust* on the bills for June 11, 1863. Its subsequent fate is a matter of history, and in all probability "music of the future" notwithstanding, it will, if for the Kermesse and Garden scene alone, maintain its position against all comers. Henceforward, in his own school, having no lyrical adversaries worthy his steel, he might have rested. However, he elected to continue, and, if the truth be told, cannot be said to have approached this success, as neither his *Reine de Saba*, his pastoral, *Mirelle*, his *Polyeucte*, and the very last opera, *Le Tribut de Zamora*, have in any way emphasised the verdict won by the imperishable setting of "Gretchen's" story. In the department of sacred music, save and except his *Messe Solennelle*, Gounod is practically unrepresented, and no inconsiderable amount of interest arose on the announcement issued some time ago that he had turned his attention to a work of the dimensions of an oratorio.

At first sight, it is difficult to see the reasons prompting Gounod to the choice of his subject matter, but when the pages are put under closer consideration, and the treatment and musical setting re-judged collaterally, a deeper meaning appears. The inscription on the imprint, *Opus vite mee*, may have as a further comment, "Out of the abundance of the heart the mouth speaketh." There is not much doubt that he has deliberately formulated his epic not merely as a sequence of events, but intends and does speak subjectively his mind on a great Christian dogma. If this be so, the parallelism between the text and music is at once evident, especially if we may grant—and that also appears almost certain—that Gounod intended his musical ideas to be so clear that "he who runs may read." Although there is from end to end a genial smoothness, and nothing either unworthy or empirical, there are no results attempted that are unachieved. Neither is length anywhere in excess of interest, and the simplicity with which the "old story" is told is rarely, if ever departed from. We look in vain for the sonorous effects so largely characterizing the modern school in the logical expression of Gounod's thoughts. Considering his ripe scholarship and inventive faculty, he must have exercised much self-control to refrain from elaboration and adopt now, a simple *canto fermo*, then, harmony of anything but an abstruse kind. The student of fugue will not find any subtleties of his art within its boundaries, and will search without success for mere scholasticism in canonical treatment. In short, considering, doubtless, that art slips when pushed beyond a certain stage of definiteness, Gounod articulates his notions of the personal and sentimental part of the tale, as well as its reflective phases, in plain and unvarnished language. From the comparatively meagre data of a pianoforte score it is manifestly impossible to give an exhaustive *resumé* of the work, while to give an ultimate opinion of it from the experience of choral rehearsals, minus the orchestral parts, would be just as unfair. Gounod has challenged the issue in his departure from the present style of musical unrest, and can afford to await a verdict when all the conditions favourable to an unbiased judgment are at hand. Bearing in mind the foreshadowing in Holy Writ of the dogma as well as its complete consummation on Calvary,

and the subsequent Pentecostal phenomena, Gounod very naturally turns to the first book of the Pentateuch for his prologue. This closely follows the Mosaic account of a primeval happiness, the fall and the promise of a Saviour. The first section proper includes the latter part of the history of the crucifixion and resurrection; the second narrates the re-appearance of the Messiah and his ascension; and the third, which is styled an epilogue, conveys the visitation at the day of Pentecost. The work opens with a short instrumental introduction in the key of C major, in which are to be noted changes and rhythmical device by the agency of *soliqua*; the chain of events is told alternately by narrations severally allotted to tenor and bass solo voices. They tell in quasi-recitative the episodes of the Creation, and at once follows a brief chorale for celestial choir, "The earth is my possession." This finished, Part I. begins with the scene at Calvary, starting from the condemnation by Pilate at the Forum, which is given by the bass narrator. Gounod does not make the central figure of the great tragedy impersonal, but allots to a third voice—baritone—the utterances of the Messiah, and they are uniformly given in the first person. In this section we have the expostulation, "If my deeds have been evil." The march to Calvary is depicted by a lengthy orchestral interlude in the key of A minor, after which some sustained chords for the wood wind lead to the chorus, plain song, "Forth the royal banners go," the *canto fermo* being relieved by a semi-florid accompaniment for strings. This is in E major, and has for its full close the customary cadence. The adjuration, "Ye daughters of Israel, weep not for me," is next succeeded by a shorter orchestral prelude, a brief reflex of the initiatory one, and afterwards the *canto fermo* before alluded to again occurs with identical treatment, only this time in the key of A minor. It cannot be said that the translation invariably carries the force of the original, and the occasional confusion of tenses might, perhaps, be excused on the plea of hasty preparation. If "*Helas! ils vont L'immoler sur la croix*" can just be passed over when rendered, "Alas! they go then to put him to death," "*Alors Jesus le front incliné vers la terre*," might surely have had a better interpretation than "And Jesus, then, on the ground he was looking." To revert again to the narrative, the tenor solo details the nailing to the cross in a recitative and aria, and the railings of the bystanders are conveyed in a not over tumultuous chorus in plain harmony, "Ha! thou that destroyest the temple." In these deriding cries the priests ultimately join, with "Can he not save himself." To a short passage for the narrator and a brief prayer for Jesus, "Pardon their sin, O my Father," succeeds a rather elaborate concerted piece in D minor, called the Reproaches, "O my vineyard." The appearance of the Virgin Mary at the foot of the cross and the short narration of the evangelist as to her being confided by Jesus to the care of the "Faithful disciple" is told in a dialogue for the sufferer and the bass narrator. Here, again, a hiatus in translation arrests the eye, "*La mere du Saviour, immobile*" is not over elegantly or correctly given, "A face the mother wears." A short and extremely simple melody for the Virgin is placed at this juncture, "While my watch I am keeping," and this is a little later on given as a choral antiphon in plain song, accompanied by full organ, trumpets, and trombones. Proceeding, according to the chronological order of episodes, next come the mocking remarks of the impenitent thief, and the earnest plea of his companion, who appeals for mercy. These are given to bass and tenor voices respectively, the latter having a short solo in addition, "Lord, remember me." The climax of this part of the detail forms the basis of a chorale in plain harmony, "Lord Jesus, Thou to all bringest light and salvation." Perhaps the scene now imminent—the death of Jesus—shows more than any other number the rigid self-control of the composer. Not even the appalling phenomena that then occur tempts his mind to wander from his self-imposed path. There is a total absence of full polyphony, technically considered. The rending of the veil of the temple, the breaking of rocks, and the opening of the tombs are told by the narrators in the same style as the other parts, the suitable colour for the orchestra being apparently attained without the slightest attempt at graphic scoring. The asseverations of the Centurion is preliminary to a chorale of Doric-like simplicity, "For us the Christ is made a victim," which also forms a climax for the first part. The second division, which takes in the movements of the now scattered disciples and the miraculous reappearance of the Messiah, opens with a choral apostrophe, "Saviour of men," fully accompanied. A short pastorate in A minor, strings muted, leads up to the trio for the three holy women, who were anxious to visit the sepulchre, "How shall we by ourselves," in the same key and *tempo*. With strings still muted the realization of their hopes is indicated by the tenor narrator, and on the advent of the angelical visitant to the group, "Why seek ye the living among the dead?" the harp is employed, and the harmonies are sustained by the flutes and

clarionets. Rapidly and just for a moment the events at the Sanhedrim now come in review—viz., the story of the watchers at the tomb, and the endeavours of the priests to bribe the soldiery to say the disciples had effected the abduction of the body. In short ejaculatory phrases the events of the night are set forth by a chorus for male voices, and the entreaties of the members of the supreme council are similarly treated. The discomfiture of the plot serves to bring in the full choir with a chorus, "Now behold ye the guard." Leaving the baffled priesthood, the assembly of disciples is visited, and a melodious and jubilant trio for three sopranos, "The Lord is risen," is interpolated, but this does not settle the doubts of the mourning group, who express their misgivings in a short chorus, "Though we fain would have believed you." A pertinently placed soprano solo, "From Thy love as a father," one of the two most important in the book succeeds, and upon this is engrafted a chorus for the full complement of voices, which ends with an apostrophe to faith. This finished, the Divine appearance is immediately manifested, and the colloquy between the Messiah and his disciples is carried on by the customary means. The commission to the eleven for the evangelization of the world is narrated quietly, yet with a masterful use of orchestral resources. Without at all approaching the dangers of an anti-climax, the chorus, "Unfold, ye everlasting gates," in which the voices are occasionally duplicated, supplies a fitting termination to the scene at the Ascension.

Although, as might be expected from the foregoing remarks, it contains no fugue, and is planned in the simplest style, it immediately claims serious attention by the boldness of its declamatory phrases, and the richness of its scoring. The consolidation of the Apostolic college being now complete, Part III. shows its expectant members in the upper room awaiting the promised visitation. A pastoral chorus, didactic in nature, ushers in this sub-division. It is to be regretted that a little alteration in the formulation of the vocal parts had not been made so as to accommodate different words for "Ah qu'ils sont beaux, sur la montagne," instead of "Lovely appear over the mountains." However, the coincidence of rhythmical and musical accent coming here upon the penultimate preclude the employment of the better known and much more suitable lines. The accompaniment to this appears to be a model, in that it judiciously supports the voices without abstracting a single iota of interest indisputably belonging to the several melodic phrases given to each. To this is attached a second soprano solo, "Over the barren waters," the initiatory chorus being again employed at its completion. A short instrumental number is preparatory to the narration by the bass voice of the descent of the Holy Ghost, upon which musical treatment Gounod also seems to have given scrupulous care and attention. Here, again, there is no sign of overscoring, and the only departure from simplicity is the occurrence twice of a sequence of chromatic sixths upon a pedal bass, the voice having also phrases built upon one note only. A vigorous duet next succeeding supplies the sequel. "At once the Spirit came upon them." A valedictory solo for soprano conveys the Divine imprimatur upon their mission, "Go ye forth on your way," and the last number extended so as to employ occasionally the solo quartet, "The Word is flesh become," brings the oratorio to a close.

THREE STARS.*

Three stars there are that ever shine
So brightly and so clear;
They shed o'er all a light divine,
Life's rugged path to cheer.

The first is Faith, a glorious star,
That with its radiance bright
Fills old and young both near and far
With an undying light.

The next is Hope, whose brightest rays
Are seen 'midst grief and pain,
Assuring us that happier days
Will soon return again.

With Faith and Hope, the Star of Love
To all on earth is given,
By Him who rules us from above,
To draw us near to Heaven.

* Copyright.

EMILY JOSEPHS.

DRESDEN.—During the recent visit of the German Emperor, Ignaz Brüll's *Goldenes Kreuz*, a favourite opera with his Majesty, was given at the Theatre Royal, with Mdlle Malten and Erl in the two leading characters. There was, also, a Court Concert.

LYONS.—A phenomenal tenor named Desflages has been discovered in a smithy, and the Municipal Council have voted 1,200 francs to enable him to enter the Conservatory. ("Phenomenal" as usual!—*Dr Wittge*.)

STATISTICS.—The following is a list of the monthly salaries of the artists at the Paris Opéra-Comique:—Tallazac, 6,000 francs; Isaac, 5,000; Van Zandt, 5,000; Nicot-Billaut, 4,500; Nicot, 3,000; Stéphane, 3,000; Taskin, 2,500; Bertin, 2,500; Herbert, 2,500; Fugère, 2,200; Mouliérat, 1,000; Merguillier, 1,000; Cobalet, 1,000.

CHERUBINI.

(Continued from page 611.)

Cherubini thanked Méhul by dedicating his score to him in the following terms:—

CHERUBINI TO MÉHUL.

Receive, my friend, from the hands of Friendship the homage she delights in paying to a distinguished artist. Your name placed at the head of this work will lend it a merit it did not possess, namely, that of appearing worthy of being dedicated to you, and this will serve it as a support; may the union of our two names everywhere attest the tender sentiments which bind us to each other and the respect I entertain for real talent.

CHERUBINI.

This noble score of *Médée*, though certainly its style now appears to have grown somewhat antiquated, and though it is sometimes disfigured by instances of excessive length, is written in superb musical language, and contains pieces of exquisite beauty. Its greatest defect, inherent to the subject which inspired it, is a certain monotony, a sort of too persistent majestuousness, occasioning in the long run downright fatigue. But, on the other hand, to what splendid pages we can point in the grandiose and powerful work, with its severe lines and its accent full of pride! In the first act the delicious introduction sung by the women: "Quoi! lorsque tout s'empresse," the chorus: "Tendre hymen," and Medea's expressive and touching air: "Vous voyez de votre fils la mère infortunée"; in the second, the fine quartet: "Ah! du moins à Médée accordez un asile," and a superb *finale*; and, lastly, in the third act, Medea's wild air: "Eh quoi! je suis Médée et je les laisse vivre!"—all these pieces are full of grandeur, nobleness, and poetry, and were calculated to excite the admiration of audiences then little accustomed to a style so virile and so pathetic.*

Mdme Scio, as I have said, was far from having no share in the brilliant success of *Médée*, in which she proved herself to be as remarkable a tragic actress as she was a vocalist full of fire and passion. The dialogue of *Médée* was written in verse, frequently well turned and finely sonorous, and she distinguished herself particularly, it seems, by the manner in which she delivered it. "Not only," said a critic, in connection with this point, "was she a great singer, but she gave her lines like a skilful tragic actress." She was truly admirable in the part, which set the seal upon her reputation, and all Paris flocked to the Théâtre Feydeau to see her in a work in which she was successively touching and impassioned, harrowing and arrogant, wild and timid, to a degree that defies description. It was in this character that she inspired one of her admirers to write the following verses:—

"O toi, de qui les chants pénètrent tous les cœurs,
Étonnante Scio, reçois ce pur hommage;
C'est le seul convenable aux attraits enchanteurs
Dont tu sais chaque jour embellir chaque ouvrage.
Médée obtient par tes accents
L'intérêt que l'on doit aux larmes d'une mère;
Ses forfaits sont par toi rendus attendrissants,
Et son art, à nos yeux, est le seul art de plaire.
Suis dans ton vol hardi
La noble et brillante carrière
De Sainval, de Saint-Huberty; †
Tu nous seras toujours plus chère.
À qui sait réunir des charmes si flatteurs
On doit une double couronne;
Euterpe et Melpomène en tressèrent les fleurs
Et l'amour des talens en leur nom te les donne." ‡

* Being at Rome in 1813, and writing thence to a friend, Anson, a violinist in Paris, at the time that *Médée et Jason*, a bad work by Fontenelle, had just been performed at the Opera, Herold says: "I have read in the papers the sorry success of the new *Médée*, whom I consider very audacious to come and show herself, when she knows she has an elder sister, the very remembrance of whom is sufficient utterly to confound her." We see how highly Herold esteemed Cherubini's *Médée*.

† Mdlle Sainval was one of the best actresses of the Comédie-Française; as for Mdme Saint-Huberty, the inspired interpreter of Gluck, she was, as we know, the glory and honour of the Opera.

‡ Babault's *Annales dramatiques*.

The great success of *Médée* was, according to the custom in those days, consecrated by parody. On the 27th March, 1797, the management of the Théâtre de la Cité-Variétés produced for the first time *La Sorcière*, "a one-act parody, with vaudevilles (songs), of *Médée*." It was written by Sewrin

VIII.

Cherubini's health at this period was delicate. The fatigue he had to undergo in bringing out *Médée* compelled him to take a little repose. For this purpose he thought it advisable to leave Paris and seek refuge once more with his good friends the Louis, at La Chartreuse de Gaillon. Thither he proceeded in the latter part of April, 1797, and it was thence that, on the 9th Floréal Year V (28th April), he sent his wife, who had remained in Paris, the following letter, which shows what tenderness he felt for those connected with him, what sincere affection he entertained for his friends, Méhul among the number, and how little the Cherubini here revealed resembles the harsh, insensible, and cold portrait which some of his biographers have left us of him:§

"Guillon, the 9th Floréal.

"I have at length received a letter from you, my darling, and hope to receive another to-morrow. I thank you for the pleasure you have procured me, for it is a pleasure to hear about you and my little Cocotte.¶ Pretty dear! So, she often asks for me, does she? Kiss her well for me, as I cannot have the satisfaction of kissing her myself. It is horrible weather here; nothing but wind and rain. This is exceedingly annoying, for I wanted very much to go out walking. This arises perhaps from the fact that I walked five leagues at first going off, and the rest I have had since this prank does not suit me. I have not as good an appetite as the first day I came. However, I shall go out to-day after dinner,¶ for the weather is not so bad as it was. Not having *Madame Angot* to amuse me,** I pass my life in eating and sleeping, for we go to bed at half-past ten. We have a little music and play the remainder of the time; occasionally we have billiards and harmless games in the evening.

"I am delighted that you, also, are amused. You are very lucky to be able to go to the first performance of Méhul's piece.† I shall look forward anxiously for the news of his success. If he achieves such a success as I hope he will and as the work deserves, he will have a great one. The only thing that annoys me is not being able to be present at his good fortune so that I may share it with him and be the first to tell him what gratification it affords me. But I shall have one delight the more on my return, in hearing my friend's new work after having previously been informed of its success. Remember me kindly to him as well as to his Aunt. Tell him I expect an answer to the letter I wrote him. Greet everyone for me. I am glad to learn that dear Minette has come to keep you company during my absence. Try and make her stay as long as you can. Adieu. Give my dear Victorine, who writes like a little angel, a thousand kisses for me. All the ladies here desire their kind regards; they wish you had been with me, but that will be some other time. Good bye, my darling; with very best love I remain your affectionate husband and friend, "CHERUBINI."

"When you see M. Sageret,‡‡ thank him for thinking of me and give him my compliments. Ask him how they are getting on with the design for the title of the score of *Médée*. Just add I hope he will make what haste he can so that it may be ready as soon as possible. Ask him when the concert will be given, and beg him not to forget *Médée*, but to have it played at least twice a decade."

(To be continued.)

DESSAU.—The first day of the fourth Anhalt Musical Festival was devoted to Schneider's oratorio, *Das Weltgericht*. On the second there was a vocal and instrumental concert—the whole was under the direction of Thiele, Ducal Capellmeister.

and performed by Dumont, Frédéric, Brunet, Mmes Brunet, Desarnaud, and Julie. Annexed are the final lines; they are very bad, but flattering for the authors of *Médée*:

"Auteurs de l'ouvrage charmant
Qu'aujourd'hui tout Paris admire,
Pardonnez si pour un moment
Chez vous nous cherchons de quoi rire.
Nous célébrerons en tout temps
Le vrai mérite, le génie;
L'on peut rendre hommage aux talens
Sans exclure la parodie."

§ Before them all, Berlioz.—Dr Blüde.

¶ "Ma petit Cocotte" (*sic*).

¶ Cette après dîner" (*sic*).

** It was the period of the immense success of *Madame Angot*, at the Ambigu, in 1796.

†† The piece in question was *Jeune Henri*, produced on the 1st May at the Théâtre Favart.

‡‡ Sageret was then manager of the Théâtre Feydeau.

SCRAPS FROM PARIS.

The theatres which closed after the summer season have, one by one, re-opened their doors. At the Grand Opera, *Françoise de Rimini*, withdrawn for a short period in consequence of the absence of certain artists, has cropped up again in the bills with the original cast, except that Mdle Rosita Mauri, being indisposed, is temporarily replaced by Mdle Subra in the ballet. Another principal fact of interest is the promised production early next year of M. Saint-Saëns' *Henry VIII.*, with Mdles Gabrielle Krauss, Richard, MM. Lassalle and Sellier in the principal characters. Meanwhile the "business" is good. Even during the month of August the nightly receipts averaged between 18,000 and 20,000 francs.—Ambroise Thomas's *Hamlet* was played for the 195th time on the occasion of Maurel's last appearance previous to his holiday. Mdle Griswold, who, by the bye, as well as Mdles Anna de Bolocca and Fouquet, has been engaged by Sig. Vianesi for the Italian season at Nice, was Ophelia. Mdme Marcella Sembrich occupied a private box and followed the performance with unflagging attention. She will sing the part at the Teatro Real, Madrid, and came to Paris for the express purpose of studying it with the composer himself. She left for the Spanish capital on the 29th ult.—The 360th representation of Ch. Gounod's *Faust* inaugurated the resumption of the non-subscription nights.

The new season at the Opéra-Comique was inaugurated by *Le Pré-aux-Clercs*, preceded by *Le Châlet*. Then came *Les Contes d'Hoffman*. *Roméo et Juliette*, also, and *Philémon et Baucis*, have re-appeared in the bills, Ch. Gounod himself, fresh from Birmingham, being present at the rehearsal of the former work. Mdle Isaac was Juliette, MM. Talazac, Belhomme, Mouliérat, and Barré, Roméo, Frère Laurent, Tybalt, and Mercutio, respectively. Mdle Pierron, who, together with two other prize-winners at the Conservatory, Mdle Rémy and M. Labis, has been engaged by M. Carvalho, made her *début* as the Page, Stephano, a part formerly sustained by Mdme Engally. MM. Belhomme and Mouliérat replaced MM. Giraudet and Furst. The latter is no longer a member of the company, having left to try his fortune in grand opera. The barytone Dufriche is likewise a seceder. The cast of *Philémon et Baucis* included Mdle Merguillier, Baucis; Nicot, Philémon; Taskin, Jupiter; and Belhomme, Vulcan. Merguillier had on a previous evening sang for the first time as Catarina in *Les Diamants de la Couronne*, and, despite considerable nervousness, was indulgently received. Mdme Bilbaut-Vauchelet is rapidly approaching convalescence, and will be able in about a fortnight to resume the part of Benjamin in Méhul's *Joseph*.—Report speaks highly of a *tenore robusto*, Lescoutras by name, discovered by Carvalho, at Bordeaux, on his return from Vichy, and immediately engaged, but when the lucky Lescoutras, who is just finishing his twenty-eight days as a "réserviste," will make his first appearance at the Salle Favart is yet unknown. Mdle Marie Vanzandt has been back about a fortnight, and is busy studying her part in Léo Delibes' *Lakmé*, which will probably be the first novelty, to be succeeded by M. Ferdinand Poise's *Carmosine* and M. J. Massenet's *Manon*, not forgetting a one-act trifle, *Le Fermier de Franconville*, by Félicien David, the overture to which has just been found, completely finished and ready for the orchestra.

La Fille de Madame Angot is the present attraction at the Folies-Dramatiques, having been performed there for the 745th time on the 16th ult. Ch. Lecocq was in front the first night, and after the first act went behind the scenes. In the matter of novelties, the public are promised at the Renaissance a work, on a Spanish subject, by M. Emile Jonas, Johann Strauss' *Joyeuse Guerre* (*Lustiger Krieg*), and a posthumous comic opera, temporarily entitled *La Tabatière*, of Albert Grisar's; at the Bouffes-Parisiens, *Gillette de Narbonne*, by M. Edmond Audran, and *La Fée aux Perles*, by M. Olivier Métra; at the Folies-Dramatiques, *Fanfan la Tulipe*, by M. Louis Varney, *La Princesse des Canaries*, by M. Ch. Lecocq, and *François les Bas bleus*, by M. Firmin Bernicat; at the Nouveautés-Brasseur, *Le Cœur et la Main*, by Lecocq.

Marie Sass's School of Singing was inaugurated on the 15th September.—Some time ago Government commissioned the sculptor Matabon to execute a bust of Félicien David for the Opéra-Comique; he is now ordered to furnish a copy for the Institute.—Faure spent a few days here lately, accompanied by

his son, a law student.—Alice Bilbaut, younger sister of M^{me} Bilbaut-Vauchelet-Nicot, has married M. Labis, who is engaged by Carvalho.—Denizot has become the new manager of the Fantaisies-Parisiennes.—The Eden-Théâtre is to be opened on the 1st December.—Referring to the late lamented Edmond Membreé, the *Ménestrel* of the 17th September says:—

An event, as unexpected as it was sad, has happened this week and carried consternation into the world of music. In the country, on the estate of M. Glandaz, at Domont, in the midst of his family, even while he was at table and opposite his friend Jacque, the painter, Edmond Membreé, author of the *Esclave*, and of many charming melodies, was suddenly struck down by death. He was only 62, and leaves a young wife with two young daughters plunged in profound grief.

Born at Valenciennes on the 14th November, 1820, Edmond Membreé began to study music in his native town. His natural taste for it, aided by hard work, attracted the attention of his fellow townsmen, and he was sent to the Paris Conservatory, with a modest but useful allowance granted him by the Municipality. After completing his studies under the direction of Zimmermann and Ch. V. Alkan, for the piano, of Dourlen for harmony, and of Carafa for composition, he sought in teaching resources which might enable him to find leisure for composition. His first essays were successful, and his interesting vocal melodies displaying a taste new for France, and the elevated style which constituted the glory of Schubert, could not fail to attract the attention of artists. They were, moreover, fortunate enough to please the public, thanks, doubtless, to the admirable manner in which the celebrated tenor, Gustave Roger, delighted to render them. The first melody of Membreé's which was especially remarked was not, as is generally supposed, his grand scene, which became so popular, of "Page, Ecuyer, Capitaine." Before this was published, Roger, fond of making the public acquainted with new composers, had interpreted with as much talent as success the ballad of "Ondine et le Pêcheur" written by Membreé to Schiller's ballad poetically translated by Henry de Latouche. This was the first gem in the melodic crown of him who gave us the opera of *L'Esclave*, performed with genuine success on the boards of the Ventadour—when our National Academy of Music was compelled to transport its Penates thither in consequence of the burning of the house in the Rue Le Peletier. We know that Lassalle and M^{lle} Mauduit especially reaped a plentiful harvest of legitimate applause in this score, which was, we must confess, followed by two others far less fortunate, *Les Parias* and *La Courte Echelle*. Edmond Membreé's first lyric essay was produced in 1857 at the Grand Opera, where he succeeded in getting the management to accept and perform *François Villon*, a work in one act, of which his friend Got, of the Théâtre-Français, wrote the book. With reference to the latter theatre, I must mention the stage-music and the choruses written by Membreé for the *Edipe Roi* of Jules Lacroix, which was recently revived there. Among other dramatico-lyric works not yet brought out, Edmond Membreé has left in his portfolio a score written on Mérimée's *Colomba*, and a grand five-act opera, *Freyghor*, poem by MM. Foussier and Got, assisted by M. Jules Barbier. This work, to judge from what is said by those who know it, is Edmond Membreé's crowning work—the work destined to mark his definite place on the stage.

As regards drawing-room music, Edmond Membreé not only published a volume of melodies which has placed his name high in the speciality of the French *Lied*, but he wrote several trios for violin, violoncello, and piano, dedicated to his friend Edouard Lalo, which obtained for him the Chartier Prize, in 1873. MM. Armain-gaud and Jacquard very frequently performed with the author these "genre" trios, entitled *Aux champs* and *A la ville*.

Snatched away so prematurely from musical art and his family, this fertile producer was conveyed last Wednesday, by numerous and devoted friends, to his last resting-place. Two addresses were delivered at his tomb; one by M. Ludovic Halévy in the name of the Society of Dramatic Authors, and another by M. Victorin Joncières, representing the Society of Musical Composers.

AIX-LA-CHAPELLE.—To commemorate the centenary of laying the foundation-stone of the "Curhaus," a vocal and instrumental concert, under the direction of Brennung, was given in that building. Among the solo performers was Emile Sauret, the violinist.

AGRAM.—Wilhelm Müller, composer, and formerly conductor at the Nationaltheater, has died here, aged eighty-two. His father was Wenzel Müller, once so popular in Vienna, composer and conductor at the Leopoldstadttheater in that capital. (Wenzel used familiarly to be styled "the People's Composer."—Dr Budge.)

THE SONG OF THE SUNBEAM.

Over the meadows I glide along,
Up from the depths of the azure blue,
Waking the lark with his matin song
To plume his wing in the morning dew;
And pausing to kiss a maiden's cheek
That is pale with thoughts of what may be,
I hasten away o'er the mountain peak
To brighten the path of her love at sea.

Merrily dancing, gliding along,
To the joyous trill of the feathered throng,
And roving the woodlands through and through,
I sprinkle with gems the morning dew.

Into the city I gladly stray
As the bells ring out a merry peal,
And down where the ragged children play,
Through their crowded courts I love to steal.
I tell them of flowers, and fields, and streams,
That I touch with gold as I pass along,
Till they seem to hear in their childish dreams
The voice of the lark in his matin song.

Merrily dancing, gliding along,
To the joyous trill of the feathered throng,
And roving the woodlands through and through,
I sprinkle with gems the morning dew.

WETSTAR.

THE KENNEDYS IN DUNDEE.

It cannot surely be necessary nowadays to dilate upon the qualities of the Kennedy entertainments. Time has been when it was advisable, and perhaps needful, for the reviewer to touch upon their salient points, that public taste might the better appreciate the new, the stronger, and the purer light which Mr. Kennedy's native genius casts upon the poetry and music of Scotland. In a similar line Wilson and Templeton had been educating the public, greatly delighting the ear, the one with his pleasant tone and neat mechanical expression, the other with his manly voice and graceful mannerisms; but both were singers more than interpreters. Kennedy, following, hit a deeper vein. He grappled with the heart of his songs, felt with the poet, and with vocal ability as highly cultured as that of his predecessors struck at the emotions of his audience, causing his hearers to forget the artist in the faithful pictures which, with artless art, he drew of national life and character. Herein lies Kennedy's greatness—in subordinating the music he sings to the expression of human feeling, and thereby, as an inevitable consequence, touching the hearts of his auditors. Whoever has listened to Mr. Kennedy without discovering this secret does not yet know what is the highest mission to which a vocal artist can aspire. There cannot be many such among Scotchmen at least, and as Scotchmen are to be found everywhere, so Mr. Kennedy, with his family, have been everywhere singing to them of their native mountains and glens, and streams and flowers, and cottages and shielings, of their loves and their quarrels, their merry-makings and their deadly wars, until the world, which has been his audience, has learned to acknowledge him as King of Scottish Song.—*Dundee Advertiser*.

VIENNA.—*Der Kleine Prinz*, a new *buffo* opera, music by Adolf Müller, the younger, book by Julius Rosen, is to be produced at the Theater an der Wien.

Vianesi (late conductor at the Royal Italian Opera) is in Paris. There is a talk of his engaging Galli-Marié for four appearances in *Carmen* and *Mignon*, during the Italian season at Nice.

Sarasate, the Spanish violinist, has been playing at concerts in Tudela and Pampeluna for charitable purposes. During this month and the first half of the next he will give twenty concerts in Galicia and Asturia. He is accompanied on the tour by the Spanish pianist, José Tragó, who, like himself, received his musical education in Paris.

MARRIAGE.

On October the 3rd, at St. Thomas's, Camden New Town, by the Rev. H. Walter Reynolds, HENRY JOSEPH GRABURN MARRIS, of Berners Street, W., to ANNIE MARGRETTA, second daughter of E. J. HOPKINS, Esq., Mus. Doc., of 23, St. Augustine's Road, Camden Square, N.W. New Zealand papers, please copy.

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LONDON, SATURDAY, OCTOBER 7, 1882.

Amphigouri.

"So mote it be."—Roger Bacon.



KUNDRY.—I demand surrender!

PARSIFAL.—That can hardly be, Master Shallow. Wait a while.

Professor Macfarren's Address.

(In Full).

THE ROYAL ACADEMY OF MUSIC.

On the re-opening, on Saturday, September 23rd, 1882, of the Royal Academy of Music, Professor Macfarren (the Principal) delivered his annual address to the Students. Among the Professors present were Messrs H. C. Banister, G. Benson, F. R. Cox, W. H. Cummings, H. R. Eyers, W. H. Holmes, F. B. Jewson,

Walter Macfarren, A. O'Leary, Brinley Richards, A. Schloesser, and Mr Harold Thomas. Mr John Gill, the Secretary, was also present.

Professor Macfarren, in greeting the Professors and Pupils on the opening of the sixty-first year of the Institution's work, said: Times past must be regarded as a mirror, in which we shall see at least the hopes of the future. Let me speak to you, Professors, many of whom, having gained your musicianship by the studies you have pursued in this Academy, reflect great honour upon the past. Many others, who have not been Students here, who are kind enough to give us the benefit of your experience in the training of the Pupils, still are stimulated in your endeavours by the remembrance of important things effected here, and with a determination that the time to come shall compare with honour and with advantage with the time that has gone by. Let me speak of the many former Students of the Academy who have passed away from the world, and have left the reputation of their doings and of the honours they have brought to the Institution—those who have been excellent performers; and those others who are still among us in the works they wrote. Let me speak to you, Students, who return to your work, of the interest which you prove in the tasks before you from this very fact of your return; the courage you show, though in some instances you have not as yet accomplished the success at which you aim, proves that you are willing to persevere, and intend from future fortune to accomplish what as yet remains to be done, but what is by no means beyond trustful expectation. Let me speak to you, new-comers, whom I meet here for the first time, and urge you to feel all the confidence you may from the example of your elders in the Institution, from those who preceded them, and from the fact that musical history has run side by side with the Academy's progress for sixty years, and that many of the most important things which have been effected in the course of the Art's development have emanated from this Institution; that you are members of the working body, and that upon you rests the responsibility to hold up the Academy's honour and to raise the importance of Music in England.

I hope to enhance the interest you have all evinced in the tasks you have before you, by offering to you a rapid and very concise glance at the history of the Art we study. Incomplete it must be from the limit of time in which there will be to tell a long story; incomplete it will be from the inability of him who has to tell it; but it will at least show you that there is so much matter in the subject as to prompt you to make further inquiry into it, and many particulars that stand out more conspicuously than others and may help you to a general knowledge of how music has grown into what we now know it.

The earliest cultivation of music seems to have been by the Chaldeans, Babylonians, and Assyrians, and from them to have proceeded to Egypt and thence to Greece. It is curious to know that while savage nations have all some kind of music, with these civilized peoples of remote times, it seems to have been more a subject of calculation than of impulse and impressionability. Music and astronomy were regarded as kindred. The different effects of music were assimilated to astronomical phenomena, and for long and long the attention of musicians was spent in the reckoning of mathematical niceties of intonations, and their ideas of what we call musical beauty seem to have been little in accord with the impression entertained by persons of modern times, which date back already several hundred years from the present moment. So in the earliest ages was perceived a phenomenon that is worth the attention of all musicians now and of any future period—the distinction of the perfect intervals from those which may be major or minor, and augmented or diminished, all of which, distinguished from the perfect, are flexible. In Egypt, the year is divided into three seasons, instead of into four as in the north and west—the inundation of the Nile beginning in July, seed time in November, and reaping in March; and there of old the interval of the fourth was symbolical of Winter, the interval of the fifth, of Autumn, and the interval of the eighth, of Summer. Again, as to the scientific regard of music, what was the equivalent to the key-note of our consideration was not at the bottom of the musical scale, as with us, but in the centre; the sun was then supposed to move about the earth, and to be the principal of the planets pursuing this orbit; so was the key-note of the planetary scale, having above it three notes and below it three notes—for the lyre of the period owned but seven strings; and comparing with the stars, there were on the one side of the central, Sun, Mercury, Venus, and the Moon, and on the other, Mars, Jupiter, and Saturn. Saturn, being the remotest from the Earth, was represented by the longest string; the Moon being nearest to the Earth, by the shortest. It is a curious mistake of some persons who have discussed antique music, to say that the Greeks, and the Egyptians before them, reversed our sense

of high and low in sound. The longest string was of course the highest, and represented the deepest sound; the shortest was of course the lowest string, and represented the highest sound; and thus their sense of high and low in pitch was precisely the same as ours. If you look to the strings of a pianoforte or harp you observe the same regulation of shorter and longer—the terms having then been applied to the length of string by which we define the acuteness or gravity of sound. Among the Greeks still this study of perfect intervals was made a matter of great nicety, and there is a story related of Pythagoras, who was one of the first to introduce from Egypt into his own country the most important branches of learning—a story which was repeated for hundreds of years, and which, impossible as it is, nevertheless has gained repeated and repeated hearing, and repeated credence—the story that he observed the difference of the fifth and the fourth, and measured their ratios in consequence of hearing smiths at an anvil, beating with hammers of different weights, and thus producing the different sounds. Now, I think it is within every one's range of observation that the sound produced from any resonant body, whether it be a string or a plate, depends on the intonation of that string or plate, and not on the weight of the instrument that is used to play upon it. If you strike the pianoforte string with a hammer of any more or less lightness, and with any more or less force, it will give the same note so long as the string is at the same tension; nay, if you struck it with a sledge-hammer, if it sounded and did not break under your blow, it would produce the same note. And so it is utterly fabulous that Pythagoras, or any one could have noted the difference of the fifth and the fourth, from the striking the metal of an anvil by different weighted hammers, or with a different amount of force by several smiths engaged in the task. Curiously, not only this story has been repeated from the classic to the mediæval, and thence to our own times, but even it has been plagiarized in a story of more recent date. It is related of Handel that when he lived in the little village of Stanmore, up the Edgware Road, he listened to smiths at work at their anvil, and from the effects of their different productions of notes by the weight of their hammers, observed a melody upon which he constructed variations, and named his piece "The Harmonious Blacksmith." He did nothing of the kind, and could have done nothing of the kind, any more than Pythagoras so many hundreds of years before him. The various heat of a bar of iron, according to the various exposure of its different parts to the fire, may induce a slightly different pitch in sounds produced from these several parts, but this is wholly independent of the ponderosity of the blows. These are examples of the readiness of hearers to swallow, if not digest, any curious stories that may be offered to their notice; but they should be warnings to us not to be too ready to believe everything stated.

We cannot trace where the ancient Greek system of music ceased, and when modern music began. Doubtless there must have been an overlapping of the one or the other, and both must, to some extent, have been practised at once, as was the case with the Heathen religion and the Christian. The first records that appear of a distinct method of music from that which prevailed among the classics belong to the end of the fourth century, and refer to St Ambrose, who was Bishop of Milan. We are told that he organized certain musical scales, and required that music in his episcopate should be framed upon those scales. This appears to be one of the many errors of imperfect investigation. St Ambrose did certainly organize the orders of the prayers, the ritual, and the musical arrangements of the Cathedral of Milan; but these musical arrangements consisted of the adoption of the Hebrew practice of singing psalms alternately by one side and the other side of the choir, instead of by all the voices together, and had nothing to do with the choice of melody to which these psalms were to be sung. It is ascribed to St Ambrose that he composed the "Te Deum," and, because the word "composed" is somewhat vaguely employed, it has been suggested that he made music for that grand hymn. He selected, and, of some passages, wrote the text, but certainly he did not supply the music, though such and such forms, having had long prevalence in the early Church of Milan, go by the name of the "Use of St Ambrose." The term refers not merely to his period, but to the Musical Use of that diocese for long subsequent.

It was in the fifth century that a Roman philosopher, Boethius, framed a code of musical regulations professedly upon the principles of his Greek predecessors, and his name is very conspicuous in musical history, because his work on the subject was studied by all musicians throughout the entire of the middle ages. In our Universities it was the text-book by which all musicians were proved; and this is to be accounted for from the fact that the Latin tongue in which it was written was more generally understood than Greek, and the book was supposed to be a faithful representation of the Greek principles. Such is, indeed, not the

case. There are many highly important things that he has totally misrepresented, one of which is the fact to which allusion was now made, of mistaking the highest string for the highest note, whereas the longer the string the lower the note; and another is in the division of the scale itself. We are accustomed at large to speak of tones and semitones, as if those two terms comprehended equal divisions; but there are major and minor tones, and those who have listened with nice ears and careful discrimination to a performance of the musical scale have again and again observed that the interval between the key-note and the second is a slightly larger degree than that between the second and the third of the key, these being the major and the minor tone. Now Pythagoras arranged in his plan of the musical scale that these two tones should be equal, and so reduced the interval between the third and the fourth of the scale to something less than what we term a semitone. Hence the interval of the major third was then accounted a discord, because it was larger or sharper than the major third of nature. It was not till the time of Claudius Ptolemy, who gave his name to the Ptolemaic system of Astronomy, that it was clearly defined there should be this arrangement of a smaller tone between the second and third, and a larger tone between the first and second, the difference being in the proportions of eight to nine, and nine to ten. Boethius reversed this arrangement, which all subsequent science has tended to confirm. Boethius was a philosopher, Boethius was a statesman. He had enemies in the State who accused him of treason and wrought his downfall, and he was publicly beheaded. One must always regret the untimely end of notable or historic personages, but if that was to be his fate—if the Roman Emperor of the time did listen to these false accusations—we can only regret that the event did not happen before Boethius wrote his volume on music.

The next person of note is the famous Saint Gregory the Great, who came into office at the end of the sixth century, and who gives his name to the Use that prevailed in Rome, and so instead of saying Roman Use, it is common to say Gregorian Use; and there is ascribed to him the selection and arrangement and regulation of musical models. The Greek practice of employing the letters of the alphabet to represent musical sounds had entirely passed into disuse, and there is no trace of any other system of notation having been yet devised. Saint Isidore of Seville was an intimate friend of Gregory; he lived until a very long time after Gregory's death, and there is an extant statement of his, to the effect that except those melodies be retained in the memory they cannot exist, for there is no means of writing them. So you will see how totally false is the ascription of any particular melodies that are treasured in the Church to Saint Gregory himself, since there is no means but memory—which varies from person to person, and age to age—by which these melodies could have been traditionally followed, and they belong to a period far later than his, the term "Gregorian Use" meaning the "Use of Rome." A fallacy may now be dispelled which has had general prevalence in historic accounts of the course of music, and this is the high respect that is supposed to be due to a monk of Arezzo, Guido—such high respect, that lately a monument in that town has been erected in his honour. It is said that Guido invented the staff and the musical notation upon it. It is said that he taught the use of the red coloured line to denote the sound we call F, and the saffron line to denote the sound called "C." It is said he was the first to employ the initial syllables of six lines of a hymn to St. John the Baptist, as the names of musical notes, "ut, re, mi, fa, sol, la." All these things are untrue. In his own treatise, "Micrologos," the things he does mention he speaks of as established things, and not by any means as things of his own framing. The staff which he described had the syllables of the text inserted in higher or lower spaces between lines, to indicate the higher or lower sounds to which they were to be sung, but this staff had nothing written on the lines themselves. Guido is known to have been alive in the year 1067. There is a book extant which belongs to Winchester Cathedral—a service book—comprising a prayer for King Ethelred and the English people, set to musical notes, which notes are written on a staff of four lines (some on lines and some in spaces), and King Ethelred died in the year 1016. It is quite obvious then that in this country of England music was in a very far higher state of advancement all those fifty-one years, before we know Guido to have been alive and active, than it was in that part of Italy in which he collected the particulars stated in his own dissertation on music. Thus he is not the great musical pioneer he is supposed to be, and music was in a higher state in the north than in that country famous for musical aptitude among the people, and musical scholarship among the learned, which lies in the south of Europe. It is to note that in many other particulars, music advanced in England earlier than it did in other regions. At the

end of the twelfth century, Tinctor, a Fleming, who founded the first musical academy known, the Conservatorio di Naples, writing of the new art of counterpoint, says this is practised in England with greater success than elsewhere, and specially has been defined by John of Dunstable in more clear terms than by other theorists. Again, in the early days of the thirteenth century, shortly after the period of this John of Dunstable, even while he still lived, we find counterpointed compositions in this country of an elaborate nature; often has been quoted of late a round or canon, truly a six-men's song, dating prior to 1240. It is gratifying to find that the persons who repeatedly bring this instance into notice have spent time in the quest of such erudition; it would be more gratifying and far more useful if the same persons spent equal pains in ascertaining the musical history of our own day, rather than in propagating views that are apt to mislead hearers who have not means at hand to refute them.

There has lately been deposited in the British Museum some manuscript music bearing date 1260, which is in counterpoint of sometimes two, sometimes three parts, and there has been no composition in harmony traced to any other country of so early a period. Thus it is found that not only had our forefathers writers among them to theorize on the uses of counterpoint, but to practice them when other countries had not yet so far advanced.

It seems to have been at the beginning of the sixteenth century—from 1500 onwards—that musical erudition was turned to secular subjects. Hitherto music had been practised among the people without tuition, or without known principles, and all learning on this, as on other subjects, had been confined to the Church, and as Italy was the centre of the Christian Church of the period, so music was drawn towards Rome. It was at the beginning of the sixteenth century that musical scholarship began to be applied to secular use, and in the madrigals which were then first written we find exemplifications of the same rules which previously had been applied only in sacred works. We find that the secular music of that period was written on the same principles as ecclesiastical music. Such likewise has been the case throughout the whole career of the social music of the people—the concert music of public performances, and the ecclesiastical music which was written specially for the sanctuary. Music may be more grave or gay, more plaintive or more bright, according to the subject to which it is applied, but the same technical principles for its construction have always prevailed coincidentally for the Church and for the chamber, for the opera, theatre, and for the oratorio. Antiquaries have thus far been unable to trace the origin or meaning of the word madrigal, and have shown only that there were Spanish poems, so styled, to which the first musical compositions were set that are classed under the definition. At the same time, when scholars were constructing their elaborate pieces which took the name of madrigals, music of the same class was written in England, not so-called, but of which specimens are preserved in a collection that goes by the name of the Fayrefax Manuscripts, from a certain Dr. Fayrefax their collector, of the time of Henry VIII., which are for the most part pure in counterpoint, and are generally of a pastoral, but some of an amatory character, and these are quite equal in merit to the scholastic productions of other lands. The composers are little known to the present generation, but their names stand to their works, and their works are at least a monument to the curious of the ability of the writers who produced them.

Much is credited to the Roman school of musical composition, but it is very remarkable that this Roman school rose from the tuition given by Flemings in Rome to persons who went thither for the sake of their instruction. The first of those of note was Ockenheim of Hainault, who formed many renowned scholars. One of the chief of them was a composer who is known by the name of Josquin Després, or, in Latin, Josquinus. He was a singing boy in the cathedral of St Quentin, and his playmates converted his baptismal name of Josse into the pet form of Josquin, and by that name he is now generally known. He went to every court in Europe to practise his art. He dwelt long in Rome, and there disseminated his principles. It may enliven our story to repeat an anecdote of this said Josquin Després—that when in Paris, at the time of Louis XII., he very greatly wished to have some fixed appointment at the Court, and he found a nobleman who promised to befriend him and obtain for him such an engagement as he desired. From time to time he met his pretended patron, and from time to time he received no appointment, and whenever he applied to the said dispenser of favours for the promised post, my lord always met him with the Italian reply to his enquiry, "Lascia fare mi."

Josquin left him to do everything, but still nothing was done; and so he wrote a Mass, in which the principal musical subject consisted of the notes la, sol, fa, re, mi, and this was many times repeated in the course of the composition: the work was performed,

in the nobleman's presence, who felt the admonition; the words "lascia fare mi" were taken out of his mouth—he said them no more, but exerted himself successfully to obtain for the composer the post he desired.

Another important Fleming was Claude Goudimel. He is classed as a Fleming, though we find his birthplace is now in French territory. He was the first person who opened a school for music in Rome, and the famous Palestrina and another Fleming who went to Rome and who Italianized his name, Orlando di Lasso, with many more, were his pupils. The career of Goudimel was cut short in that terrible historical event, the massacre of St Bartholomew, he being in Lyons on the fatal night of the 24th August, 1572. He did great things for music; what more he might have done, but for the bigotry of the assassins, it is impossible to conceive.

An incident of this period may be said to have been the means of converting the ancient into the modern of music, or changing the strict of the former into the free of the present practice. This was the first employment of that very remarkable and distinguished harmony which we know as the chord of the dominant seventh. The first person in whose music as yet any trace of this chord has been found—employed in the free manner in which it is now used, without any preparation and with due resolution of its two discordant notes, the third and the seventh—was a Fleming (Jean Mouton), born in 1475. It has been customary to ascribe the invention of this chord to Claudio Monteverde, who lived a hundred years later; or let me rather say discovery than invention, for the notes of this beautiful harmony are combined by a natural law, the first perception of which laid open a great scientific fact to the world. It is the case with most of the chief facts in science that they have been simultaneously or almost co-incidentally discovered at about the same period by different persons; and at that age, when communication was not so rapid as at present, one cannot account for the wide discrepancy of a hundred years as representing so remote a period as it does in modern times; and though Mouton wrote his dominant seventh, it by no means follows that Monteverde knew his work, but this master may also have employed the chord without knowing of a precedent. His use of the chord elicited the most stringent blame from the censors of his day, and Artusi wrote a strong stricture upon the impropriety of employing this unprepared discord. Monteverde replied, and the polemics that passed between these two writers made famous the use of Monteverde; whereas his predecessor gave no larger publicity to his discovery than might accrue to it from the insertion of the chord in his music. For a long time to come it remained that whoever employed this chord of the dominant seventh and analogous harmonies, comprising higher discords than the seventh, did so only from the precedent of others, or in the brave self-reliance that enabled them to trust a good effect which as yet had no rule for its justification. Only consider for a moment, when we listen to the delightful sound of this now everyday, familiar musical combination, what must have been the impression of those who first heard it, and first distinguished it from the discords of previous use, which had the imperative necessity of preparation by the sounding of their discordant notes in the preceding harmony. It must have been as a revelation of a new principle which, in fact, was really the case.

But although these chords, the dominant seventh and its analogous harmonic kindred, were employed by musicians, the fact of their derivation was still unproved until, in this country, in the year 1676, two graduates of Oxford, one of Merton College and the other of Wadham, one named Noble and the other Figgott, not working together—another example of coincident discovery of the same phenomenon by different observers—found the wonderful fact that a string set in vibration will divide itself into several nodes, and that each node yields a harmonic sound, and that this series of harmonic sounds is the real occasion of the musical combination being so satisfactory to our ears, which is composed of harmonics only, and which has been described as this particular chord.

There is to speak of another great invention in which Monteverde was concerned, though he was not the man to whom its origination is due. You are aware, of course, of the revival of learning in Europe after its torpor in the middle ages, which was first promoted by Petrarch, and which introduced anew the literature and the sculpture of the classics into European knowledge. It was at the verge of the year 1600 that some nobleman in Florence surmised that the music, whose extraordinary effects were described by the persons who had witnessed them in Greece, and whose writings had now become patent to all modern Europe, must be capable of reproduction—that these wonderful effects must have resulted from the combination of music with words, and the higher declamation which could be given to a poetic text, with music as accessory, than when speaking was the sole medium of utterance. The complicated music of the schools, consisting of canonic or fugal imitations,

where several voices would be singing different words at the same moment, could not be assumed to give just expression to the poetry, though, perhaps, presenting a general aspect of the sentiment. The ballad tunes of the people, neither, could be supposed to represent a continuous poem in which the sentiment would vary from stanza to stanza; whereas the same melody would be repeated again and again. These Florentine nobles conceived that a musical recitation might be formed in which the sense of the words, and the particular emphasis of special words, might be thrown into such prominence as would produce a higher effect than could proceed from speech. Among them was the father of Galileo, the notable astronomer, and he made one of the first essays of composition in this school, which, because it is a recitation of words for the sake of words, and for the sake of the expression they are to convey, goes by the name of *recitativo* or *recitative*, or speaking music. More important was it, that instead of indulging his own love of composition, he was the means of engaging two notable singers of his time—Peri and Caccini—to write vocal music to passionate verses, their calling having naturally qualified them to experimentalize in the new direction. The success of their tentative efforts induced Monteverde to apply his skill as a contrapuntist, and his strong insight into the resources of harmony, to a like task; and in 1607 he reproduced, in Mantua, an opera that was set almost throughout in the style now described. His musical renown and skill, more than the excellence of the work, established general acceptance of the principle, and so, in a twofold sense, he was a great musical innovator. His work may be said to be the pediment on which all modern music has been constructed.

Let us now glance from this origin of opera, dating from the year 1600, to note the last change through which that branch of music has passed, and how large a resource of pleasure it has been to hearers, how grand an exercise of imagination it has been to artists. Let us notice the rise of music in different nations, and you will find that opera had its first home in Italy. Then in France it was introduced by an Italian. Lulli was a Florentine, who was taken to France first in the capacity of page; but when he displayed his musical powers he deserted his menial occupation, and became the admired and respected of all the highest persons of that very artistic age and country.

Next, in course of time, came the composition of opera in England—I repeat, in England—where the forerunner of Handel and Bach, the great Purcell, lived and wrote. I say again, in England, in association with the forward march of music because we are too much aware of the general notion that this country is incapable of musical excellence; that we Englishmen and Englishwomen can pay for music, can perhaps enjoy it—though possibly we only affect to do so—but that we cannot perform or produce it. The several instances already named are, I trust, enough to show that there is nothing in our soil, or our climate, or our physical construction, which prevents Englishmen from rising to the highest in the attainment of this art; and from such a fact, I think we may all take courage to work our best, and to believe that if excellence is not in ourselves, whatever steps we take to approach it may afford an encouragement to others who are more fortunately gifted, and who will still be the country's honour, and prove us to be a musical nation (applause).

There is to speak of the branch of music which may be classed under the name of Symphony, and which comprises instrumental compositions whether for a full band—in that term of symphony is the technical word employed; or for a single instrument, when we call it sonata; or for a larger or smaller number of solo instruments, which we call trio, quartet, or the like; but which, whether for a more or less number of performers, still presents a certain arrangement of musical ideas—an arrangement built upon physical or, may I say, scientific principles—not the accidental current of one or another of even great men's thoughts, but a fabric that is constructed upon certain natural rules that spring from the harmonic system, to which we owe not only particular chords, but particular arrangements of keys. You will read through the sonatas or the compositions for instruments which may come under your studies, and under the direction of your professors you will trace in these a particular plan or design as obvious as may be traced in any of the beautiful productions of Nature, and in this respect Art may be assimilated to Nature. In fact, every great work of a true artist is framed upon a plan constructed with a design, and fulfils a principle; such principle you will trace in the dissection of a flower, in the anatomy of any animated being, and such principle of structure is to be found in a work of Art.

It is said that Haydn was the father of the symphony. Well, if that is to be admitted—and we will not for ever be disputing popular fallacies—we must then admit that Emanuel Bach was the grandfather of the symphony, because Haydn expressly stated on many an occasion that he based his views of musical plan upon the

example of Emanuel Bach; and the particular arrangement of ideas and the juxtaposition of the keys that constitute the plan of one of these compositions of which we speak, was incipiently practised by composers long prior even to the time of Carl Philip Emanuel Bach, the grandfather, to whom in truth it had yet descended through a long line of musical ancestors. The fact that this very plan is, as I hope I have convinced you, framed on natural principles, with that of its slowly reaching to maturity, again exemplifies the truth that many explorers, successively or simultaneously, bring to light one scientific phenomenon. It is to con with gratitude the works the great masters in our art have left us to admire—with still higher gratitude the examples they have left us to study, whence we may learn how to pursue the same course which they successfully followed.

Let us think of the names of the greatest men who have practised this art of symphony—compositions for one or many instruments. Let us think of Haydn, let us think of Mozart; and let us compare those two men, who it is customary to suppose lived in the successive order in which I have named them. But I must beg you to remember that though Mozart was born many years after Haydn, he died eighteen years before him, and that Haydn produced his most famous and many of his most beautiful works even after the death of Mozart, and that though Mozart may have learned, and freely owned he did learn, from the example of Haydn, Haydn took back the lessons and learned greater from Mozart. Nothing more distinguishes the character, the greatness of Haydn, than the lovable modesty with which he deferred to the excellent genius of Mozart, and the pretty story is worth remembering that when Kozeluch, an inferior composer, but one of some merit still, being in company with Haydn, listening to the first performance of a composition by Mozart, observed, "That is an unheard-of progression; you and I should not have written such stuff." "No," said Haydn, "because you and I could not." After this comes the gigantic name of Beethoven, before which all musicians bend with reverence, and yet with pride. But, be it remembered, had not these men written before him, there could have been no Beethoven, and all his greatness has been based on the firm foundation which his predecessors laid; and be it remembered that many of the characteristics which are most especially ascribed to Beethoven are to be traced in the writings of Mozart.

It is too much the use nowadays to speak of Mozart as old-fashioned—to speak of Haydn as *rococo*. Oh, do believe there is endless youth, eternal spring, in the writings of those men, and that the more scrupulously we look into the beauties of their work, the more fit we are to understand what has been written since, and the more capable we are of enjoying it all.

Review of the symphony must not be dismissed without acknowledgment of the delight we have enjoyed and the lessons we have learned from the rich sweetness of Spohr, the glowing ardour of Mendelssohn, and the passionate yearning of Schumann, and with these men must be associated the ever young and always graceful Sterndale Bennett. Their noble art has living representatives; and when the future can make retrospect of the present, it will select musicians of our own time to class with those who have rendered the past undying.

Our story has advanced longer in time than I wished to have detained you, but I will allude to a matter which has engaged much attention in these last two decades. It is assumed by one class of students that science is usurping the place in general study of literature, and advocates of scientific discovery and of poetic pursuits are, so far as friendly relations may evidence, in hostile camps. It is unquestionable that these two pursuits of the human mind, Science and Art, each supplement the other—that the artist draws his materials from the accumulation of Science; that the scientist finds suggestions for his explorations in the works of Art. It is notable to us musicians that our pursuits must naturally comprise both these fields of activity for the mind. Instrumentalists exercise their mechanical powers and their anatomical functions in their performances; vocalists, still more, in the employment of the organs of respiration, exemplify in every note they utter some power in their physical organization. You may remember the interesting lectures given here by Dr Llewellyn Thomas on the use of the vocal organs, in which he proved to us that the singer's art is illustrated by the science of the physiologist. I believe—nay, I hope—that no player or singer thinks of the dissection of the human frame when he produces the sounds with which he delights his hearers. While, however, we think not of physical formations when exercising our musical functions, we know that our organs are in active employment, and that we are exemplifying natural facts in the application of these specialities to our musical productions. Composers know that the system of harmonies yield what has been adduced already as to the combination of notes in harmony and the succession of keys in

the structure of musical plan, and all musicians must feel that the wonderful phenomena of acoustics, which are especially evidenced in music, display the immensity of creation in one of its grandest manifestations.

The ancient philosophers spoke of the music of the spheres. They compared music with astronomy, they spoke of stars as emblematical of notes. It is a fact, that every sound which is uttered, sets the air in vibration; that the quicker or slower vibrations of the air which are induced either by speech, singing, or by instrumental productions, are carried on in larger and larger circles. The planets rotate in their orbits by the same law that impels the air in waves of sound; they move in unbroken order; they return as faithful to their position as does a trembling string; and it is this strictly periodic movement which is in truth the point that separates musical sound from accidental noise. So much for the scientific relation of music, and now for the art's relation.

Let us think of the power the musician has to give to poetry a higher meaning than the words seem to convey, and still further, apart from all words, to produce a deeper effect on the feelings, by instrumental music, than speech can ever exercise. Then you will have a just right to believe in the high vocation you follow in pursuing the study of music. It is notable that an Englishman, Dr Edward Young, the predecessor of Sir Humphrey Davy in the professorship in the Royal Institution, was the first who discovered and enunciated the principle that sound moves in waves, and it was the motion of the sound waves which first suggested the observation that we have waves of light, and that the motion of light, much more rapid than the motion of sound, is upon the same or an analogous principle. You hear the voice of the lark when he springs up to greet the daylight; the tiny bird is lost to your sight; the sunshine and sound of his song come to you as one—light and music united. That is the combination of science and art.

And now let us, when we recall the names of those great instrumentalists, and those great vocalists, who, though we can no longer witness their performances, have stamped their names on musical history—let us still more, when we listen to the compositions of those great men whose works are their monuments, of which the beauties are as integral in the music, and as obvious to our perception, as they were at the moment when the authors lived—let us exclaim as a painter did, when surrounded by great master-pieces of his art—let us exclaim, but with the same becoming humility, paraphrasing his expression, "I too am a musician."

Professor Macfarren resumed his seat, amid warm and repeated applause.

FORM, OR DESIGN, IN VOCAL MUSIC.

(Continued from page 610.)

In grand contrast with the beauty and tender emotion of the movement just past, the quartet which follows is full of fierce excited action. The words are dialogue except towards the end. They are with constant change of idea, though with frequent recurrence of the same; and in accordance with this the music, though with fantasia-like changefulness of key and idea, agrees in the general outline with the sonata form without a second part. First there is the entry of Pizarro with the cry "Thou diest!" followed by his fierce ravings to Florestan. His numberless different thoughts take the music into many different keys, but the thoughts are all included in the main idea of revenge, and so the keys are all enclosed within the main key (D) of the first subject.

Ex. 218.

Allegro.



Florestan's calm words, "A murderer stands before me," make the bridge between the first and second subjects, and bring the music to the key of A. Once more Pizarro recalls the degradation which he suffered in former years at the hands of Florestan, and with this the music of the first subject (Ex. 218) begins again, but in the new key of the second subject and differently developed

(see Haydn's symphony in Part I., pp. 11, 12). Now he prepares to stab Florestan, but at that moment the music is stopped in its flow by an interrupted cadence (a), and Leonora rushes forward.

Ex. 219.

PIZARRO.

And then thy soul pre - pare, up-on this steel,—



LEONORA.

Be - ware !



And then continues "Thou must first pierce through this breast." The main idea of the second subject now comes; Leonora has sworn death to him for his lust of murder.

Ex. 220.

LEONORA.

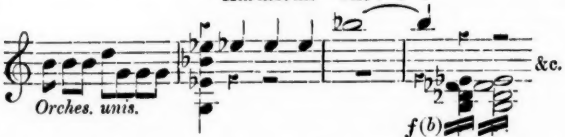


It is in a new key, and is again worked in another, in alternation with the accompaniment of Pizarro's first idea (Ex. 218), and is carried on with ejaculations from the other singers up to a sudden stop, when Leonora again rushes in front of Florestan as a protecting shield.

Ex. 221.

LEONORA.

Kill first his wife !



This, with her declaration that she has sworn comfort to Florestan and ruin to Pizarro, and the astonished ejaculations of the others—for even Pizarro cannot help admiring her courage—forms the long preparation for the return of the first part. Following the last quotation is the long hovering on the chord of E flat with its minor 7th (b) (Ex. 221), and by-and-bye the longer stay upon the dominant of D which brings back the original key in its major form. Pizarro again tries to stab Florestan, and with that comes the recapitulation of the first subject (Ex. 218) in the original key of D, but much compressed. Leonora is still there protecting, "Pierce first this breast," so the second subject (Ex. 220) is also recapitulated, though in new keys. The recapitulation ends with a half cadence on Leonora's drawing the pistol.

Ex. 222.

Tromba.

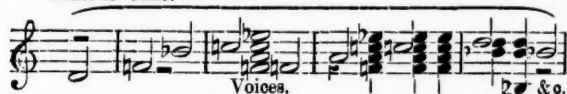


Say but a word, and thou art dead.

On this ominous word, *dead*, comes the trumpet call from the back. The State Minister is at the gates, and Pizarro dares do no more. The music is now the coda, beginning with the episode in B flat contained in the middle of the overture. There is relief from tension—the end of the struggle—there is no more to be done. Here we may begin meditation again, though there is not strength for much. Leonora and Florestan can but say, "Thank God," and the music says the rest for them, while Pizarro and Rocco vent their chagrin or astonishment.

Ex. 223.

Flute & 'Cello.



The remainder of the coda, after Jaquino's spoken announcement of the arrival of Prince Fernando, is the more lengthened expression of feeling on the hour that has arrived; and, with its simple harmonies and transient modulations to the minor key of the supertonic, which serve but to confirm the key, draws the piece to its close.

After Pizarro and Rocco have gone, the husband and wife express their joy at being re-united. Their words are not many, but the music speaks clearly. The duet is in the form of a sonata of delicate proportions and without a second part. The first subject, sung partly in alternating phrases, partly together, is of the nameless joy of their union after such heavy trials. Several short ideas are comprehended in the second subject, and it therefore goes through several keys before settling finally into the key of the dominant (Part I., pp. 17, 18). Another idea, "Thou art Florestan," "Thou art Leonora," with manifold repetitions of the dear names, falls to the long passage which draws back the recapitulation of the first part and ideas. The first subject is here much abridged, and is followed by one of the ideas of the second. This is also much abridged, and transposed into the main key; and a few notes of coda bring the duet to an end.

OLIVERIA PRESCOTT.

(To be continued.)

CONCERTS.

PROMENADE CONCERTS.—A considerable number of those who love good music assembled on Wednesday evening, and listened with great interest to a selection of classical pieces, amongst which were the overtures, *Leonora* and the *Scotch Symphony*, repeated "by special request." To the foregoing were added other works of a lighter character, such as the variations on "God Preserve the Emperor," composed by Haydn for his well-known quartet. These, however, were not performed according to the master's design, but in the shape of an arrangement for orchestra and military band. The author of the bold travesty in question conceals his name, and we trust he does so because he is ashamed of his work. He may rightly consider himself as having gained a bad eminence; absolute genius for wrongdoing being required even to conceive the notion of so treating Haydn's most delicate music. This comes of taking such comparatively venial liberties as Mr Manns permits himself at the Crystal Palace when quartet-music is played by "all the strings." It is the old story. Once leave the right road and there is no knowing to what quagmire the wrong path may lead. Three movements—*gavotte* and *musette*, *cavatina*, and *finale*—from Raff's Suite for Pianoforte and Orchestra, Op. 200, offered a more legitimate attraction, but was indifferently performed, not only by the pianist, Mr Frederic Cliffe, but by the orchestra. Here let it be said, once for all, that the classical pieces, with scarcely an exception, suffered much through the imperfect rendering they received. We will not accuse the instrumentalists of carelessness; but the effect was the same as though they had been guilty of that unpardonable sin. The higher merits of orchestral work were wanting, while, as for intelligent and consistent "reading," we could not discover that it was attempted. It may be said that we ought not to look for great excellence at nightly promenade concerts, and the observation has weight; but classical music, if given at all, should be given well. It places all who touch it under an obligation impossible to evade or weaken—an obligation affecting not merely the credit of the executants, but the repute of the composers, and the artistic interest of the public. Maurer's favourite Concertante for four violins and orchestra served to introduce a quartet of very youthful artists—Miss A. Ward, Messrs E. Parfitt, E. Crook, and Mr Bernard Carrodus—by whom the pleasant and, to the performers, grateful music was played with considerable success. It is but fair to say that the young lady held her own among her male associates, and it is imperative to state that this exhibition of rising talent gave promise of future distinction. The vocalists were Miss Ella Lemmens, Mdme Isabel Fasset, and Mr Burgon. Miss Lemmens was obviously indisposed, and ought not to have sung such a trying piece as the *polacca* from *Mignon*. Physical weakness, however,

could not conceal evidence of admirable training and abundant talent, such as must clear a path for their possessor to an enviable place. Mdme Fasset's singing of Hasse's "*Rivornerei fra poco*" gave satisfaction; but Mr Burgon took more liberties with the tempo of "*O ruddier than the cherry*" than was fair either to the music or to Mr Barrett, whose piccolo *obbligato* deserved praise all the more.—D. T.

(Omitted from our last.)

PROVINCIAL.

IPSWICH.—Messrs Lindley Nunn and Edwin Nunn, conductors of the Ipswich Musical Society, have announced their intention of giving three concerts during the ensuing season. The first, in December, in aid of the Essex Hall Asylum Building Fund and the Ipswich Nurses' Home; an oratorio concert in January, and a miscellaneous concert in April. The first "practice" took place at the old Museum, an excellent room for the purpose.

BRIGHTON.—Mr A. King, the borough organist, began a series of organ recitals on Monday afternoon in the Dome. His programme consisted of Smart's *andante* in A and an arrangement of one of the choruses in Handel's *Solomon*; an *allegretto* in B flat, by the late M. Lemmens; Bach's St Anne's fugue, &c., concluding with the Coronation March from Meyerbeer's *Prophète*.

MANCHESTER.—The performance of Gounod's *Faust* by Mr Carl Rosa's English Opera Company, at the Prince's Theatre, Manchester, on Saturday evening, was marked by an innovation which, although improvised, proved so successful that it will not be surprising if it should in some degree form a precedent. *Faust* was announced for the evening's performance. But, almost at the last moment, Miss Burns, who was to have played and sung the part of the heroine, in which she is, deservedly, a favourite, fell ill, and the management was placed in a difficulty. Marguerites are not to be found at five minutes' notice. At the most accentuated point of this operatic crisis Mdme Marie Roze was appealed to, and the result was that she consented to sing the part in French, as she had never studied it in English. When the announcement of the novel arrangement was made by Mr Rosa, before the commencement of the opera, the applause of the audience showed their approval of the solution of the difficulty. It is probable that, when, for the future, *Faust* is sung, as it ought to be in England, in English, the audiences will, judging from the experience of Saturday evening, prefer that the part of Marguerite should be rendered by Mdme Marie Roze in French. The effect of her marvellously realistic acting, when accompanied by the freedom inspired by the use of her natural tongue, was electric. The experiment was all the more interesting to those aware of the perils of the situation, because of the supposed possibility of some of the other artists failing to take up the "cues." But, as a matter of fact, no difficulty of the sort occurred. As for the artistic effect of the curious *ensemble*, the performance abundantly proved that in opera there does not exist the objection to a mixture of languages which prevailed so strongly in the case where Rossi attempted to play Shakspeare in Italian with an English company. The poetic influence of song destroys the incongruity which obtrudes itself where an attempt is made to give a polyglot representation of the non-lyric drama. Mdme Marie Roze may well be proud of her successful, although unrehearsed, effort to meet the exigencies of an unanticipated crisis.—*Manchester Latest News*, Sept. 25.

EALING.—At Mr Harold E. Stidolph's "Popular Concert," given in the Lyric Hall, on Wednesday evening, the singers were Mdle Lilas Spontini and Miss Ida Meynell; Messrs Bernard Alfieri and G. Busch. The instrumentalists were Messrs Rooke, Acraman, and Stidolph, who gained the approbation of the audience by their performance of movements ("Rondo alla Turca," and "Rondo all' Ongroise") from trios by Hummel and Haydn. Mr Rooke also played a Gavotte, for the violin, by Rameau, and, with Mr Stidolph, De Beriot and Osborne's duet for violin and pianoforte, on airs from *La fille du Regiment*. Mr Alfieri sang with effect Piusuti's "I fear no foe," and Gatty's "The gallants of England," Mr Busch winning applause for W. H. Cummings' "Just as of old," and Mrs J. Stafford Bush's "Arise." The ladies were no less successful, Miss Meynell rendering Wellings' "Golden love," and Molloy's "Little Match Girl," with taste and expression, Mdle Lilas Spontini "winning all hearts" by the charming style in which she sang Ignace Gibsons's deservedly popular song "Sail on, O love, sail on," and Michael Watson's "When I meet you." Besides the two songs just named, Miss Spontini gave (owing to the indisposition of Miss Alice Davies) Marzials' "Summer Shower," and the favourite old ballad "Meet me by moonlight alone," gaining hearty applause and "re-calls" after each. In the course of the evening, Mr Ernest J. Stidolph recited, with effect, "Christmas-day in the workhouse." The concert altogether gave general satisfaction.

WEEL MAY THE KEEL ROW.

The usual autumnal migration of distinguished artists from London to New York is about to begin. Mr Mapleson starts from Liverpool with the greater part of his opera company, of which during the coming season the principal *prima donna* will be Mdme Adelina Patti. Mdme Patti and Signor Nicolini will not arrive in New York until a week or so after the rest of the *troupe*. Mr Mapleson will commence his season at the so-called "Academy of Music," the name given to the New York Opera House in memory of the Grand Opera of Paris, early in November. Mdme Patti will sing twice a week, and receive for the services of herself and Signor Nicolini £880 a night, the extra £80 representing the commission of 10 per cent. on her salary payable to her agent. These are the highest terms that a *prima donna* has ever obtained, and they must be looked upon, even in Mdme Patti's case, as exceptional. The directors of the Academy of Music considered it necessary to engage her at no matter what expense, in order to render unavailing an opposition by which they were threatened. Mdme Christine Nilsson takes ship for America on the 14th of October, and will give her first concert at Boston on the 28th. Mdme Nilsson will be accompanied by one of the most perfect of our vocalists, Miss Hope Glen, who sings much as Mdme Nilsson would sing if instead of a soprano she had a contralto voice. A Swedish tenor, too, will form one of the concert party, which will be completed by the addition of a string quintet. Mdme Nilsson and her associates will probably appear not only in the concert-room but also on the stage. It would be a pity, indeed, if the Americans were denied an opportunity of hearing her in her best dramatic impersonations. — *Manchester Guardian*.

"THE INITIALS."*

(From the "Musical Times.")

The title of this piece is suggested by the initials of Professor Macfarren's Christian names, and the Sonata commences accordingly with the notes G. A., each occupying an entire bar. Although the "Initials" are thus impressed upon the ear, they only occur at the opening and in the closing bars of the composition—effectively, however, and with sufficient significance to justify its name and to prevent its being spoken of merely as "Sonata in B flat minor." There is much good writing in the first movement, the second subject of which, in the relative major, is extremely melodious, and passes gracefully into B flat major, in which key the movement ends. The *Allegretto* which follows, in F sharp major, has a charming principal theme and is treated throughout with appropriate simplicity. There can be little doubt that this will be the favourite movement of the piece, as, apart from the attractiveness of the subjects, the passages make no great demands upon the executive powers of the performer. The final movement, *Allegretto Scherzando* is musically, we think, the best of the three, but this by no means proves that it will be the most popular. The light and playful theme with which it opens derives much of its effect from the chords against the natural accent in the left hand, a figure which is kept up throughout. The appearance of fragments of this subject in various keys, and its return, after a pause upon the dominant harmony, in the original key—B flat minor—are points which cannot but interest the attentive listener. The Sonata—which has been performed by the composer at a Concert of the Musical Artists' Society—is appropriately dedicated to Madame Natalia Macfarren.

WAIFS.

Mrs Ole Bull, widow of the violinist, has returned to America.

Del Puente is engaged to sing with Christine Nilsson in America.

The son of Ed. Colonne, the well-known Parisian conductor, died recently.

Emma Thursby was to sing at Chickering Hall, New York, on the 2nd inst.

Eugen Ysaye, violinist, lately gave a concert at Pawlowsk, near St Petersburg.

Mdme Pfeil, from Kroll's, Berlin, is engaged at the Grand-Ducal Theatre, Wiesbaden.

A new zarzuela, *La Solana y el Manteo*, music by Barbieri, is being rehearsed in Madrid.

The Augsburg Stadttheater re-opened with *Les Huguenots*, with Ucko, the manager as Raoul.

The visit of the Lucerne Liedertafel to various towns of Italy, including Milan, has been successful.

* "The Initials." Fantasia-Sonata. By W. H. Holmes. (Forsyth Brothers.)

Carlotta Patti, and her husband, Ernst de Munck, begin their concert tour in Germany next month.

An English version of von Suppé's *Schöne Galatea* has been produced at Tony Pastor's Theatre, New York.

Bernhard Scholz's comic opera, *Vornehme Wirthe*, is to be produced at the Stadttheater, Leipsic, in January.

Maschinka Schubert, formerly Mdme Schneider, a favourite at the Theatre Royal, died recently in Dresden.

Lhérie, ex-tenor, is announced to appear in *Hamlet* with Donadio at Barcelona, and with Sembrich at Madrid.

Hermann Fliege is appointed conductor of the Czar's Private Band, consisting of 100 Imperial Chamber Musicians.

Mdme Jona has made a successful *début* at the Theater An der Wien, Vienna, as Boccaccio, in von Suppé's popular opera.

The Theatre Royal, Munich, is to be connected telephonically with the Royal country palaces of Berg and Hohenschwangau.

The Alhambra-Theater (formerly the Woltersdorf), Berlin, was opened for *buffo* opera with *Der Graf von Gleichen*, by Hellmesberger, jun.

The Municipal Council of Montpellier approve the plans for rebuilding the Grand-Théâtre at an estimated cost of four millions of francs.

Mr Albert McGuckin, the young barytone (brother to Mr Barton McGuckin), is engaged by Mr Kuhé for his forthcoming festival at Brighton.

Regina Klein, of Berlin, who has abandoned *buffo* opera, is engaged at Prague, the part of Valentine (*Les Huguenots*) being selected for her *début*.

The Corporation of Mannheim have voted 66,000 marks over and above the usual yearly grant of 54,000 marks to the Court and National Theatre.

The Grand Theatre, St Petersburg, repaired and re-decorated, opened with Glinka's *Life for the Czar*. The second opera was Anton Rubinstein's *Démon*.

Josef Kotek, hitherto professor of the violin in X. Scharwenka's Conservatory, Berlin, is appointed by Joachim to a similar post in the Royal High School of Music.

The Grand Duke of Mecklenburg-Strelitz has bestowed the Silver Cross for Merit of the House Order of the Vandalic Crown on *Capellmeister* Tömlich, Hamburg.

Bouhy, the barytone, has returned to Paris. Previously to Sembrich's departure for Madrid, he rehearsed *Hamlet* with her, under the direction of Ambroise Thomas himself.

The artists already engaged for the Milan Scala are Bruschianti, Turolla, and Datti (sopranos and contralto); Vergnet, Morin (tenors); Verger, Bianchi (barytones); Medini (bass).

Mdme Anna Bishop—*The American Art Journal* informs us—has received a special invitation to sing at the Worcester Festival where she scored triumphs in former years, and won a host of friends in the society, which will again be honoured by the presence of the world-renowned vocalist.

MEMORIAL OF BALFE.—It has been arranged that the tablet erected in Westminster Abbey in commemoration of M. W. Balfe, the eminent musical composer, will be unveiled on the 20th inst., that day being the anniversary of his death. The ceremony will take place at three o'clock, after the usual evening service.

MR WILLING'S CHOIR.—The prospectus of this new musical association has just been issued, and from it we gather that, in view of the dissolution of the Sacred Harmonic Society, some members of the chorus determined to resolve themselves into the above association, under the presidency of the Earl of Lathom and an influential committee, with Mr Willing (sub-conductor of the late society) as conductor. A series of four subscription concerts is announced to take place in St James's Hall, at the first of which, on December 12th, will be produced, for the first time in London, Niels Gade's cantata, *Psyche* (written for the Birmingham Festival), in conjunction with Handel's *Acis and Galatea*. The Princess of Wales has accepted the dedication of *Psyche*, and it is expected that Her Royal Highness will be present at this performance. At the remaining concerts, Mendelssohn's *Elijah*, Handel's *Messiah*, and a miscellaneous concert, including a new work, will be given. The orchestra, entirely professional, complete in every department, with Messrs Carrodus, Doyle, Howell, White, &c., as principals, will, together with the chorus (including many of the most efficient members of the late Sacred Harmonic Society), number about 250 performers. The principal vocalists announced include Mdmes Marie Roze, Anna Williams, Mary Davies, Orridge, Rosse, and Patey; Messrs Edward Lloyd, Vernon Rigby, Joseph Maas, Frederic King, C. Henry, and Lewis Thomas. Exeter Hall has been secured for rehearsals, which will be shortly resumed.

MISS FANNY DAVENPORT.—It will interest many old Brightonians to know that Miss Fanny Davenport, the "American" actress, who has appeared recently in London, and who will appear at the Brighton Theatre on October 16th, is the grand-daughter of the late Mr Frederick Vining, for many years lessee of the Brighton Theatre, though it was directed chiefly by his mother, Mrs Bew, he himself being absent so much from Brighton, as stage-manager of the Haymarket, and could only occasionally come down here. His daughter (the mother of Miss Fanny Davenport, and widow of Mr Davenport, deceased, formerly of Boston, U. S. A., an actor of repute both in England and America) was a great favourite with old Brighton playgoers, familiarly known as "Little Fanny Vining." From a letter to Mr C. F. Denmet, of 1, St George's Place, an old school-mate of the Davenports, we learn that Mrs Davenport ("Little Fanny") made her first appearance at the Theatre Royal, Brighton, when three years old, in a piece called "The Hunter of the Alps." She remained at Brighton until eleven years of age; then went to a boarding-school in London; and when just over fourteen made her first appearance at some provincial theatre with Charles Kean, playing the round of juvenile business. Miss Fanny Vining afterward travelled with Macready, and eventually appeared with success in London. She was married to Mr Davenport in London (where Miss Fanny and her sisters, Blanche and Lily, were born), and subsequently appeared with her husband in the United States, she taking the leading female characters. Mr Davenport died in 1877, but his widow still "frets her hour upon the stage," and with as much success as ever. It is an interesting fact that, after all these years, a daughter of Mrs Davenport should appear on the same stage where her mother won her earliest triumphs; and it would, perhaps, be not too much to say that she may safely count upon a cordial welcome from all old Brighton playgoers who knew "Little Fanny."—*Brighton Guardian*, Oct. 4.

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